

Sense - have  
for don't have  
the set, change to  
TV studio -

too many  
referred titles



flow of  
continuity

BATMAN

"The Joker's Utility Belt"

By

Robert Dozier

Meeting  
11/30  
Revised due  
12/3

FIRST DRAFT  
Nov. 21, 1965

"BATMAN"

(The Joker's Utility Belt)

FADE IN:

1 EXT. A PENITENTIARY - ESTABLISHING - DAY (STOCK)

It looks like most prisons, but it is not. A SUPERED TITLE identifies it as:

"GOTHAM STATE PENITENTIARY"

2 EXT. PRISON YARD - FULL SHOT

There is an intra-mural softball game in progress between two teams of PRISONERS. Other PRISONERS, GUARDS, and OFFICIALS line the bleachers, cheering on their favorites. As the CATCHER throws the ball back out to the PITCHER:

3 FEATURE THE PITCHER

as he turns around to survey his defense before throwing the next pitch. Gad, it's the JOKER! Nobody around him seems to find his appearance in any way odd, but, be that as it may, the Joker has green hair, a dead white face, a protruding nose and chin, and a wide, full, red-lipped mouth. At the moment, of course, he is wearing prison stripes. As he turns back to throw the next pitch.

4 A DIFFERENT ANGLE

as the Joker pitches the ball. The BATTER takes a mighty swing and misses. The UMPIRE calls out:

UMPIRE  
Stee-rike three...!!!

As the spectators CHEER:

5 FEATURE CHIEF O'HARA AND WARDEN GATES

They are sitting together in the bleaches, watching the game. O'HARA shakes his head in admiration and, as the ballgame continues in the B.G., speaks to WARDEN GATES:

O'HARA  
I've gotta hand it to you, Warden.  
You've certainly done a remarkable job  
with the Joker

(CONTINUED)

5 (CONTINUED)

GATES

Yes, modern penology has come  
a long way, Chief.

O'HARA

I never thought I'd see the day  
when that laughing looter would  
be content to play baseball instead  
of plotting another prison break.

GATES

That's the one, true joy in a  
Warden's life, Chief. The rehabili-  
tation of a hardened criminal. It  
warms the heart.

There is another ROAR from the crowd as the Joker strikes out  
another batter in the b.g.

O'HARA

(enthusiastically)

He's got a no-hitter going!

6 FEATURE THE JOKER

as he turns his back to home plate before pitching to the  
next batter. He appears to be looking over his defense, but  
his eyes are really scanning the horizon. Then, from O.S.  
comes the SOUND OF AN APPROACHING HELICOPTER. As the Joker smiles:

7 WHAT HE SEES

A Helicopter approaching from the distance.

8 BACK TO THE JOKER

as he turns back to the plate and looks in to get his sign  
from the catcher.

9 CLOSE ON THE CATCHER

Concealing it with his glove, he gives the Joker a "thumbs up" sign.

10 CLOSE ON THE JOKER

- As he nods, then pitches the ball.

11 FEATURE THE BATTER

as he swings and misses. The Umpire calls:

(CONTINUED)

11 (CONTINUED)

UMPIRE

Stee-rike one...!

12 FEATURE THE CATCHER

As he prepares to throw the ball back to the Joker, he deliberately fumbles it. Turning his back on the others as he retrieves it, the Catcher quickly and surreptitiously substitutes another ball which he sneaks out from under his chest protector. He hides the old ball under the protector, and then tosses the new one gently back out to the Joker.

13 CLOSE ON THE JOKER

as he catches the ball somewhat gingerly. The SOUND of the helicopter is growing LOUDER, closer, and as the Joker glances up toward it:

14 THE HELICOPTER

Coming closer, lower now. It has official markings on it, reading: "GOTHAM CITY TRAFFIC CONTROL."

15 FEATURE O'HARA AND GATES

O'Hara is looking up and off toward the helicopter.

~~What's that helicopter doing here?~~  
What's that helicopter doing here?

GATES

(looking up)

Oh, that's just one of the traffic control planes. They fly over here every day about this time.

O'HARA

(frowns)

I wonder...

But he doesn't have long to wonder, because:

16 FEATURE THE JOKER

as he pitches the new ball — a nice, slow, fat pitch.

17 FEATURE THE BATTER

as he swings. When the bat strikes the ball, the ball EXPLODES into a mushrooming, blinding, choking cloud of white smoke and tear gas. Enveloped by the stuff, the Batter, the Catcher and the Umpire stagger about, clutching their throats and gasping for air. Over all can be heard the SOUND of the Joker's maniacal laugh.

(CONTINUED)

## 18      FEATURE A PRISON GUARD

in the watchtower, as he succumbs to the effects of the Joker's smoke bomb. As he drops his tommy gun:

## 19      FEATURE O'HARA AND GATES

Coughing, choking, clutching their throats, staggering about in an aimless fashion. Then, looking up and off. O'Hara shouts:

O'HARA  
(pointing)

The Joker...! He's getting away...!

## 20      FEATURE THE JOKER

hanging from a rope ladder which has been let down from the hovering helicopter. Laughing, the Joker tosses an object back down into the prison yard:

JOKER

A little something to remember me  
by, Warden...!

Then, laughing maniacally, climbing up the rope ladder, the Joker is whisked away to safety by the helicopter.

## 21      BACK TO O'HARA AND GATES

as they grope their way toward the pitcher's mound where the object dropped by the Joker has landed. Gates picks it up.

## 22      CLOSE ON THE OBJECT

It is a small bronze bust of the Joker, mounted on a pedestal.

## 23      FEATURE O'HARA AND GATES

The Warden is beside himself:

GATES

I should have known! I should have  
known I could never reform that  
comic conniver!

O'HARA

It's not your fault, Warden. Better  
men than you have tried and failed.

GATES

Thank you, Chief.

(CONTINUED)

O'Hara takes the bust out of the Warden's hands, and studying it thoughtfully, remarks:

O'HARA  
I'd better get this right over to  
Commissioner Gordon.

As the CAMERA MOVES IN toward the bust:

24 OPTICAL TITLE

It reads: "COULD THIS BE A CLUE TO THE JOKER'S NEXT CRIME?"

25 INT. COMMISSIONER GORDON'S OFFICE - DAY

The CAMERA IS CLOSE on the bust of the Joker on the Commissioner's desk. There is a plaque on the pedestal just below the replica of the Joker's face. It reads: "THE JOKER," and beneath that: "Clown Prince of Crime." Commissioner Gordon's VOICE speaks from o.s."

GORDON  
(off)  
Good thinking, Chief O'Hara. This  
just might be a clue to the Joker's  
next crime.

The CAMERA PULLS BACK TO include Chief O'Hara and COMMISSIONER GORDON, puzzling over the meaning of the Joker's bust:

O'HARA  
But what does it mean, Commissioner?  
What's that smiling scoundrel trying  
to tell us?

GORDON  
(thinking aloud)  
A bust mounted on a pedestal...  
A bust... A pedestal...  
A mocking inscription...

O'HARA  
Could it mean he's planning to  
steal some priceless statue...?

GORDON  
Or some irreplaceable historical  
monument...?  
(shakes head)  
I don't know, Chief; I just don't  
know...

(CONTINUED)



25 (CONTINUED)

O'HARA

Maddening, the intricacies of that  
devil's mind...

GORDON

Well put, Chief. There's only one man  
who truly understands it...

Their eyes meet, lock, hold for a moment. Then, as one,  
their glances travel to the same spot.

26 CLOSE SHOT - RED TELEPHONE

The Commissioner's hand COMES INTO FRAME and removes the  
plexiglass cover from the telephone. The CAMERA PULLS BACK  
AND TILTS UP to include Gordon and, standing right behind him,  
also grim-faced, O'Hara. As the Commissioner jabs his finger  
at the button in the base of the phone:

27 INT. WAYNE MANOR - BRUCE'S STUDY - CLOSE SHOT - DAY

of RED TELEPHONE matching the one in Commissioner Gordon's  
office. It emits BEEP-BEEP sounds, and the whole translucent  
base FLASHES ON AND OFF with a bright red glow. The CAMERA  
PULLS BACK to reveal that there is no one in the room. After  
a moment or two:

28 INT. COMMISSIONER GORDON'S OFFICE

Holding the receiver of his red phone to his ear, the  
Commissioner exchanges an anxious glance with O'Hara. As  
he jabs the button in the phone's base again:

29 INT. BRUCE'S STUDY

The door opens and ALFRED, carrying a tray with three glasses  
of milk and a plate of cookies, comes into the study. CAMERA  
PANS him across the room to the phone. He puts the tray down  
and answers the phone:

ALFRED

(into the phone)

~~Bat contact here...~~~~(pause)~~

I'll call him, sir.

As Alfred puts down the receiver:

30 INT. COMMISSIONER GORDON'S OFFICE

The Commissioner heaves a sigh of relief and speaks to O'Hara:

(CONTINUED)

GORDON

I don't know who he is behind that mask of his, but I do know he's always there when we need him.

O'HARA

(equally relieved)

Thank ~~God~~ *Heaven*

31. INT. WAYNE MANOR - MUSIC SALON - CLOSE SHOT

of a piano keyboard. DICK'S HANDS are playing a selection from Chopin. The CAMERA PULLS BACK to include MRS. COOPER, sitting next to Dick on the piano bench, frowning as Dick hits one or two obviously faulty notes, and BRUCE, sitting in an easy chair across from them. Dick completes the piece, and looks to Mrs. Cooper who, shaking her head, remonstrates:

MRS. COOPER

I'm afraid you're going to have to practice more diligently, Dick. You're just not making any progress with Chopin.

In the b.g. Alfred comes into the room with the tray of milk and cookies.

DICK

(to Mrs. Cooper)

Holy octave, Aunt Harriet, I've been practicing one hour every day.

MRS. COOPER

Then from now on we'd better make that two, hadn't we.

Dick makes a face for Bruce's benefit:

DICK

Holy slave-driver.

Bruce smiles, but reminds him:

BRUCE

(slyly humorous)

If you want to be a 'boy wonder,' Dick, you'd better do what Aunt Harriet says.

Alfred has crossed to the piano with the tray of milk and cookies, and, standing there, now announces:

(CONTINUED)



ALFRED

I've brought your milk and cookies.

MRS. COOPER

(rising)

Thank you, Alfred...

Mrs. Cooper takes the tray from Alfred, and the CAMERA PANS with Alfred as he crosses to Bruce. As Alfred leans close to Bruce:

32 TIGHT TWO SHOT - BRUCE AND ALFRED

Alfred whispers urgently into Bruce's ear:

ALFRED

The Bat-Phone, sir. It's for you.

33 A DIFFERENT, WIDER ANGLE

As Bruce gets immediately to his feet. But his tone is casual and nonchalant when he speaks to Dick:

BRUCE

We'd better get a move on, Dick,  
if we're going to get to that ballgame  
on time...

34 ANGLE ON DICK

tensing as he gets Bruce's meaning:

DICK

Holy Koufax! You mean...

(then remembering

Mrs. Cooper is there)

I mean, I didn't know it was so late,  
Bruce...

As Dick hurries to follow Bruce out of the music salon:

35 FEATURE MRS. COOPER

as she complains to Alfred:

MRS. COOPER

Ballgame, indeed! I don't know what  
I'm going to do with that boy, Alfred.  
He just doesn't seem to have any  
appreciation at all for the finer things  
in life.

(CONTINUED)

35 (CONTINUED)

ALFRED  
(wryly sympathetic)  
That is a pity, isn't it?

36 INT. BRUCE'S STUDY

as Bruce and Dick enter, closing the door behind them.  
Bruce picks up the red telephone:

BRUCE  
(into phone)  
~~Batman speaking...~~ *yes Commissioner*  
(pause)  
The Joker...?!

Dick, listening in over Bruce's shoulder exclaims:

DICK  
~~Holy prison-break...~~

*too many "Holy's"*

37 INT. COMMISSIONER GORDON'S OFFICE

GORDON  
(into phone)  
How soon can you get here, Batman?

38 INT. BRUCE'S STUDY

BRUCE  
(into phone)  
Quick as a flash, Commissioner! *(to Dick) to The Batpoles!*

Bruce hangs up, turns to the bust of Shakespeare, and, as he opens its head:

39 INSERT - SHOOTING INTO BARD'S HEAD

Bruce's hand turns the key-type switch inside.

40 NEW ANGLE

to feature section of study wall as it slides open. Bruce and Dick leap to the Bat-Poles, and, as they vanish downward and the wall-section WHIRRS closed:

41 INT. CYLINDRICAL SHAFT - SPECIAL EFFECT

A series of cuts as Bruce and Dick slide down the poles toward Bat-Cave, ~~grabbing at bright colored whatnots.~~ Odd ZIPPING SOUNDS are heard.

(CONTINUED)

## 42 INT. BATCAVE - FEATURE ACCESS DOORS

They WHIRR OPEN and Bruce and Dick slide into view at the bottom of the brass poles. Here in the Batcave the poles are not labeled "Dick" and "Bruce," but "Batman" and "Robin." And so they are! The CAMERA PANS with Batman and Robin as they race toward the Batmobile.

## 43 FEATURE THE BATMOBILE

The Dynamic Duo leaps into the cockpit. Batman flicks switches. Robin peers at the instrument panel. A soft, rising WHINE is heard from the turbo-electric drive unit:

ROBIN

Atomic batteries to power...!  
Turbines to speed...!

BATMAN

Roger...!

Swoosh! Batman pushes in the throttle-knob and the Batmobile shoots forward into the exit tunnel.

## 44 EXT. HILLSIDE

as a section of the hill slides open, and the Batmobile flashes out. Immediately, the section of hill begins to slide closed again, and, as the CAMERA PANS with the speedily departing Batmobile:

## 45 OPTICAL TITLE

It reads: "WATCH OUT, JOKER...!"

*3 pages too long*  
FADE OUT.

FADE IN:

## 46 INT. COMMISSIONER GORDON'S OFFICE - DAY

Gordon and O'Hara are looking at Batman and Robin, who are thoughtfully examining the bust of the Joker.

O'HARA

It's got us stumped, Batman.

Gordon, not wanting Batman's concentration to be broken, raises a silencing hand at O'Hara:

GORDON

Shhhh.

## 47 CLOSE ON BATMAN

He is thinking deeply -- aloud:

(CONTINUED)

BATMAN

A bust mounted on a pedestal...  
A bust... A pedestal...

48 FEATURE BATMAN AND ROBIN

Batman turns to Robin:

BATMAN

Where does one usually find a bust  
on a pedestal?

ROBIN

In a museum.

BATMAN

Right. Or... in a Hall of Fame.

ROBIN

Or in both!

BATMAN

Exactly...!

49 WIDER ANGLE

Batman turns to Gordon and O'Hara:

BATMAN

A perfect set-up for one of the  
Joker's jolly crimes.

GORDON

(at a loss)

I don't understand...

BATMAN

This very day the Gotham Museum of  
Modern Art opened a new exhibit.

ROBIN

A Comedians' Hall of Fame.

BATMAN

And I read in the paper that they  
weren't going to include the Joker.

ROBIN

Just the thing to provoke that  
denizen of delight.

GORDON

Of course! The Museum also houses a  
fabulous jewel collection...

(to O'Hara)

Why didn't we think of that, Chief?

*X wrong type of  
dialogue for Robin*

(CONTINUED)

49 (CONTINUED)

O'Hara shakes his head in admiration:

O'HARA  
My hat's off to you, Batman.

BATMAN  
Save the compliments, Chief O'Hara.  
Our job has just begun...  
(moving quickly  
to the door)  
Come on, Robin, we're going to  
spend a cultural afternoon at  
the Museum of Modern Art.

ROBIN  
(following)  
I know someone who'd be happy  
about that...!

As the Dynamic Duo sweeps out of the Commissioner's office:

50 OPTICAL TITLE

It reads: "COULD THIS BE A CLEVER RUSE TO DIVERT BATMAN AND  
ROBIN FROM THE JOKER'S REAL INTENTIONS?"

51 EXT. IMPRESSIVE BUILDING - FULL SHOT - DAY (STOCK)

ESTABLISHING the Gotham Museum of Modern Art.

52 CLOSE SHOT - BRASS PLAQUE

identifying the building as: "Gotham Museum of Modern Art."

53 FULL SHOT - FRONT ENTRANCE TO MUSEUM

as the Batmobile, causing an excited stir among the PEDESTRIANS  
passing by, roars up and parks in front of the Museum. As  
Batman and Robin leap out of the Batmobile and, with their usual  
perfectly matched strides, head for the door of the Museum:

54 FEATURE A GIGGLE OF SCHOOLGIRLS

who, recognizing Robin, react as they might to the presence  
of the Beatles.

SCHOOLGIRLS  
(in unison)  
Eeeeeeeee...! It's Robin the  
Boy Wonder! Eeeeeeeee...!

55 FEATURE A MALE PASSERBY

who, hanging his right fist into his left palm, calls to  
Batman, urging him:

(CONTINUED)



55 (CONTINUED)

MALE PASSERBY  
Give the Joker one for me, Batman...!

56 FEATURE BATMAN AND ROBIN

who, upon reaching the front door of the museum are stopped there by a somewhat embarrassed POLICEMAN:

POLICEMAN  
Excuse me, Batman... I'm very sorry about this, but...

He trails off, not knowing quite how to put it.

BATMAN  
Yes, yes, what is it?

POLICEMAN  
It's the Batmobile, sir.

BATMAN  
(looking at car)  
What about it?

POLICEMAN  
Well, you see, sir, I'm afraid you're in a No Parking Zone...

Batman looks back at the Policeman and commends him for his sense of duty:

BATMAN  
You're perfectly right, Officer.  
Thank you...

As Batman turns back toward the Batmobile:

ROBIN  
(protesting)  
Holy parking meter, Batman, we haven't got time for that. Why, right now—

BATMAN  
(interrupting)  
Robin...

As Robin is still:

BATMAN  
(cont'd)  
Just because we're fighting crime that doesn't mean we have the right to break the law ourselves.

(CONTINUED)

ROBIN  
(chastened)  
Gee whizz, you're right, Batman.  
I'm sorry...

BATMAN  
(chucks him on the  
shoulder)  
Buck up, chum. Being on the side  
of right isn't always a bed of roses.

57 A DIFFERENT ANGLE

to FEATURE Batman and Robin as they go back to move the  
Batmobile.

58 OPTICAL TITLE

It reads: "COULD BATMAN'S SENSE OF CIVIC RESPONSIBILITY GIVE  
THE JOKER AN UNFAIR ADVANTAGE?"

59 INT. COMEDIANS' HALL OF FAME - FULL SHOT - DAY

PEOPLE mill about the hall. Atop pedestals, there are life-  
size busts of dozens of famous comedians, both past and present.

60 A DIFFERENT ANGLE

to FEATURE Batman and Robin as they enter the hall from an  
adjoining exhibit hall.

61 CLOSE SHOT - THE SIGN OVER THE DOOR

It identifies the adjoining exhibit hall as: "FABULOUS JEWEL  
COLLECTION."

62 MOVING WITH BATMAN AND ROBIN

As they move along the row of famous comedians' busts. Batman  
is in a teasing mood:

BATMAN  
Those girls outside seemed quite taken  
with you, Robin...

ROBIN  
(blushes)  
Aw, gee, Batman, cut it out, will you?

BATMAN chuckles, but suddenly, as his eyes spot something o.s.,  
he stops, frowning:

BATMAN  
Well, well, what have we here?

As Robin looks, too:

Tighten  
up

## 63 WHAT THEY SEE

A life-size bust of the Joker, atop a pedestal, stands alongside the rest of the famous comedians.

## 64 FEATURE BATMAN AND ROBIN

as they study the bust, puzzling over its presence:

ROBIN

I guess you were wrong about what you read in the paper about the Joker not being included in the Hall of Fame.

BATMAN

Either that, or the Museum officials, learning of the Joker's prison break, decided not to risk offending him, thus provoking him to steal their fabulous jewel collection.

ROBIN

Gee whillikers, yes! That must be it.

BATMAN

And it's just possible that this whole business of the bust was just a clever ruse on the part of that grinning gangster to divert us from his real intentions.

ROBIN

Holy red-herring! At this very minute he might be---

But Robin is cut off by the SOUND OF A CHIME as it RINGS FIVE TIMES. As they look off, a VOICE speaks over a loudspeaker system:

VOICE

(loudspeaker off)

Attention, ladies and gentlemen.

## 65 FEATURE THE LOUDSPEAKER

as the Voice continues over:

VOICE

(over loudspeaker)

The Gotham Museum of Modern Art is closing for the day. We will re-open tomorrow morning at ten o'clock...

66

## FEATURE BATMAN AND ROBIN

as the Voice concludes:

VOICE  
(loudspeaker off)  
Thank you for your attendance  
and support. Good afternoon.

Batman and Robin turn away from the bust of the Joker, but Batman stops suddenly and, abruptly, spins back to the statue, staring hard at it.

ROBIN  
What's the matter?

Pause. Then Batman relaxes. He shakes his head:

BATMAN  
No...No, it's nothing...  
(frowns)  
It's just, for a second there,  
I could have sworn that I saw that  
statue move...

ROBIN  
It does look real enough.

BATMAN  
It was almost as if I could  
actually hear that hateful  
harlequin laughing...

67

## A DIFFERENT ANGLE

Robin reaches out tentatively to touch the bust of the Joker. But a Museum GUARD has moved up to them, and he admonishes Robin:

GUARD  
Please, Boy Wonder, I'm afraid  
I'll have to ask you not to touch  
any of the exhibits. Those are  
the rules, you know.

Robin withdraws his hand quickly, guiltily:

ROBIN  
Gee, that's right, I forgot.  
I'm sorry.

Batman and Robin move off, and when the Guard follows them the CAMERA MOVES IN toward the bust of the Joker. Zounds! The thing's alive! Its eyes move, following the Dynamic Duo. On a CLOSE SHOT of the Joker's grinning face.

68 EXT. MUSEUM ENTRANCE

Several PEOPLE file out of the Museum. They are followed by Batman and Robin who, except for the GUARD, are the last to leave. As the GUARD begins locking the front door for the night, Batman urges him:

BATMAN

Lock it up good and tight, Guard.  
The Joker's on the loose again.

GUARD

Don't you worry about him getting in here, Batman. No sir, once I get this door locked, this Museum is burglar-proof. No one could break into it!

69 INT. COMEDIANS' HALL OF FAME - FULL SHOT

The Joker's maniacal LAUGHTER echoes through the deserted exhibit hall.

70 FEATURE THE JOKER

as, LAUGHING maniacally, he breaks out of the plaster of paris pedestal which has enclosed him. He is wearing his street clothes now. These consist of a purple cutaway coat, purple slacks with black pin-stripes, a green vest, a black bow tie, and purple gloves. Striding to the center of the hall, he calls out:

JOKER

Come, my comic cohorts in crime!  
(laughs maniacally,  
then calls again)  
Come, Charlie...!

71 FEATURE THE BUST OF CHARLIE CHAPLIN

As the Joker's laughter continues over, the pedestal bursts open to reveal one of the Joker's henchmen, cleverly made-up to look like Charlie Chaplin.

72 CLOSE ON THE JOKER

as, turning, he calls out again:

JOKER

Come, Buster...!

73 FEATURE THE BUST OF BUSTER KEATON

as its pedestal, too, bursts open to reveal another one of the Joker's henchmen.



74 CLOSE ON THE JOKER

JOKER  
Come, Robert....!

75 FEATURE THE BUST OF BOB HOPE

Same thing.

76 CLOSE ON THE JOKER

JOKER  
Come, Jerry....!

77 FEATURE THE BUST OF JERRY LEWIS

Once again. Then, as the Joker's laughter continues:

78 FEATURE THE JOKER

as his four henchmen join him in the center of the hall. Leading them toward the adjoining hall which houses the fabulous jewel collection, the Joker urges them on:

JOKER  
Come, my puckish partners in plunder....!  
Batman has been outwitted, and the  
fabulous jewel collection is ours....!

The Joker's maniacal LAUGHTER echoes over all as the gang descends on the loot.

79 EXT. THE MUSEUM ENTRANCE - FEATURE BATMAN AND ROBIN

Batman and Robin are moving down toward the Batmobile when Batman stops suddenly, thinking deeply.

ROBIN  
What is it, Batman?

BATMAN  
Something that guard said.

Batman turns back toward the front door of the Museum.  
Robin follows him:

ROBIN  
All he said was that the Museum was  
burglar-proof.

BATMAN  
Yes, but he said something else,  
too...

As Batman reaches down to get something out of his Utility Belt:

80 INSERT - THE BATMAN'S UTILITY BELT

Batman's hand reaches into a pouch labeled "HUMAN PRESENCE DETECTOR," and takes out a small gizmo that looks like a light meter.

81 FEATURE BATMAN AND ROBIN

Batman extends the gizmo toward the front door of the museum, and presses a button on it.

BATMAN

He said that no one could break  
into it...

As Batman holds the gizmo so that both he and Robin can see the reading:

82 INSERT - THE HUMAN PRESENCE DETECTOR

Its indicator needle points to "POSITIVE."

83 TWO SHOT - BATMAN AND ROBIN

Their eyes meet:

BATMAN

But that doesn't mean that  
someone couldn't...

Robin's fantastically quick mind grasps the thought, and they finish the sentence in unison:

BATMAN AND ROBIN  
(simultaneously)

....break out...!

84 INT. HALL HOUSING FABULOUS JEWEL COLLECTION

The Joker and his four hilarious henchmen are ransacking the place, breaking open glass cases and scooping great armloads of fabulous jewels into their looting bags. These bags are waggishly labeled: "TRICK OR TREAT." While this is going on, the Joker is laughing maniacally and exclaiming:

JOKER

Oh, ~~how sweet it is...~~ The Joker  
outwits Batman and steals the  
fabulous jewel collection right out  
from under his nose!

(more maniacal  
laughter)

Oh, my playful, pilfering pals,  
how sweet it is...

*Isn't that  
Giles's line?*

85 A DIFFERENT ANGLE

as Batman and Robin bound into the exhibit hall:

BATMAN

We hate to sound a sour note,  
Joker...!

ROBIN

But it's time for us to make our  
own collection...!

Then, as the Caped Crusaders pounce upon the startled crooks:

86 VARIOUS CLOSEUP CUTS - THE DONNYBROOK

A series of VERY CLOSE, CRAZILY ANGLED SHOTS of swinging fists, uppercuts landing on jaws, a gasping mouth, a knee in the stomach, a kicking foot making contact with a shin, etc. OVER these we hear violent SOUNDS OF PHYSICAL COMBAT and there are SUCCESSIVE EXPLODING TITLES:

"BIFF!!! BAM!!! POW!!!  
CRR-AAACK!!! ZAM!!!  
CRUNCH!!! OOF!!!

87 FEATURE BATMAN

As he picks up "Bob Hope" and hurls him against a wall. The impact is tooth-rattling. As Batman pounces after his victim:

88 ANGLING UP TOWARD WALL

where a heavy, jeweled sceptre is suspended over their heads. The impact of the crook against the wall has jarred it loose from its supports, and, as it teeters, starting to fall, EXPLODE ANOTHER TITLE:

"WATCH OUT, BATMAN!!!"

89 FEATURE BATMAN

He has yanked the crook to his feet, spun him around, and is about to crack him one in the jaw when the jeweled sceptre falls, poleaxing him. EXPLODE ANOTHER TITLE:

"TOO LATE!!!"

As Batman slumps to the floor:

90 CLOSE ON ROBIN

as he spins anxiously toward the fallen Batman:

ROBIN

Batman...!

## 91 A WIDER ANGLE

to include "Buster Keaton" and "Jerry Lewis" who, taking advantage of this diversion, pounce on Robin from behind and quickly subdue him. As the Joker's maniacal laughter once again rings out:

## 92 FEATURE THE JOKER

laughing, exulting in victory:

JOKER

Two more jewels for our collection,  
my comic cronies...! Batman and  
Robin — the Dashing Diamonds of  
Derring-do...!

(more maniacal  
laughter)

Come, my fine, funny friends, let  
us away...

## 93 FULL SHOT

"Buster Keaton" and "Jerry Lewis" are carrying Robin; "Bob Hope" and "Charlie Chaplin" are carrying Batman; and the Joker is carrying the fabulous jewels as he leads them out of the hall, continuing his last speech:

JOKER

We've got a little "Diamond" cutting  
to do....!

As the Joker's laughter echoes through the Museum:

## 94 CLOSE ON BATMAN

as he is carried along. His eyes are closed. He seems to be unconscious. ZOOM IN TITLE:

"IS BATMAN TO BECOME JUST ANOTHER  
JEWEL IN THE CLOWN PRINCE'S CROWN?"

Then, as the TITLE CUTS OUT, Batman opens one eye. It darts here and there, then closes again.

## 95 CLOSE ON BATMAN'S UTILITY BELT

-Batman's fingers dip surreptitiously into a pouch labeled: "BAT-GAS PELLETS." Then, as his fingers withdraw several pellets:

## 96 GROUP SHOT

FEATURING Batman as he suddenly throws the pellets to the floor, calling out:

(CONTINUED)

BATMAN

Here's a joke on you, you  
facetious fiend...!

97 CLOSE ON THE BAT-GAS PELLETS

as they EXPLODE, HISSING out billows of white, acrid gas.

98 FEATURE ROBIN

as he wrests free from his startled, choking captors, and  
completes Batman's joke:

ROBIN

It's a "gasser"...!

99 FEATURE BATMAN

holding "Bob Hope" and "Charlie Chaplin" by the scruffs of  
their necks:

BATMAN

I think you two should put your  
heads together...

And, without further ado, Batman knocks their heads together.  
The impact makes a resounding CRR-AACK!

100 FEATURE ROBIN

holding "Buster Keaton" and "Jerry Lewis" by the scruffs of  
their necks:

ROBIN

Two heads are better than one!

As Robin CRRR-AACKS their heads together:

101 MOVING WITH THE JOKER

Coughing, choking, almost obscured by a cloud of Bat-Gas, the  
Joker stumbles away. He is forced to drop his bag of fabulous  
jewels in order to clutch his throat with both hands as he tries  
to escape from the fumes. He mutters aloud to himself as he goes:

JOKER

Arrgh...! That cursed Utility  
Belt again...!

The CAMERA HOLDS as the Joker raises his eyes and one arm to  
heaven and vows:

JOKER

(cont'd)

By all that's funny, I swear I shall  
never be foiled by that insidious,  
unconstitutional device again...!

(CONTINUED)



101 (CONTINUED)

THE CAMERA PANS with him as he stumbles away, vanishing from sight.

102

OPTICAL TITLES

appearing in rapid succession:

"COULD THIS BE A THREAT?"

"WILL THE JOKER KEEP HIS VOW?"

"CAN HE?"

"HOW?"

103

EXT. AN AMUSEMENT PARK - FULL SHOT - NIGHT (STOCK)

ESTABLISHING a typical pier amusement park. OVER this appears the TITLE:

"GOTHAM PIER AMUSEMENT PARK"

104

EXT. THE FUNHOUSE - FULL SHOT (STOCK)

Over the entrance to the funhouse is a large, moving replica of a clown, holding its sides, rocking back and forth, and emitting a LOUD, RAUCOUS, RECORDED LAUGH. Over this appears ANOTHER TITLE:

"WHAT MORE APPROPRIATE PLACE TO  
FIND THE HIDEOUT OF THE..."

105

INT. BASEMENT STOREROOM OF FUNHOUSE

The CAMERA IS IN AN EXTREME CLOSE UP of the Joker, thus answering question posed by the optical title. He is LAUGHING maniacally. As the CAMERA PULLS BACK to a WIDER ANGLE, the Joker enthuses gleefully:

JOKER

Never again will Batman have the  
advantage of me with that Utility  
Belt of his...

106

A DIFFERENT ANGLE

to include the Joker's two new HENCHMEN. Behind them can be seen a conveyor belt, not moving at the moment, which leads into a furnace, the door of which is the open mouth of a grinning Joker-face. It is the flames in this furnace which give the room its only illumination, casting wierd shadows on the walls. The two Henchmen are hanging on the Joker's every word as he continues:

(CONTINUED)

*exactly how does  
he escape  
B + R ?* 23.

JOKER

No, never again will that ghastly  
girdle thwart my plans, for I, the  
Clown Prince of Crime, have found  
the answer to it...!

1st HENCHMAN

What is it, Joker?

2ND HENCHMAN

Don't keep us in suspense.

1ST HENCHMAN

What perfidious prank have you  
devised this time?

The Joker laughs maniacally, then holds aloft a belt of his  
own, exclaiming:

JOKER

My own Utility Belt....!

107 INSERT - JOKER'S UTILITY BELT

held aloft in the Joker's hand. It is a belt like Batman's,  
but it is red, with a buckle shaped and colored like the  
Joker's face. The Joker continues over:

JOKER

(off)

One might call it a "Practical"  
Joker's belt...

Then, as his laugh is heard again:

108 FEATURE THE JOKER

Putting on the utility belt, he continues:

JOKER

For what could be more practical  
than doing away with Batman once and  
for all...?

109 CLOSE TWO SHOT - THE TWO HENCHMEN

as the first speaks sotto voce to the second:

1ST HENCHMAN

We could use that belt ourselves,  
Butch...

2ND HENCHMAN

(sotto voce)

Yeah, with a thing like that, who  
needs the Joker...

110 FEATURE THE TWO HENCHMEN

watching the Joker closely as he continues:

JOKER

And what could be a sweeter joke  
than doing it with a Utility Belt  
like his own...?

As the Joker looks up, the two HENCHMEN suddenly draw  
their pistols:

1ST HENCHMAN

All right, Joker, hand it over.

As the Joker just glares at them:

2ND HENCHMAN

Come on, Joker, get a move on...

As the Joker starts to remove the utility belt:

111 CLOSE ON JOKER'S UTILITY BELT

As he removes it, his fingers slip several small pellets  
out of one of its pouches.

112 FEATURE THE JOKER

As he extends the belt toward the two Henchmen, he lets the  
pellets drop to the floor in front of them, where they  
immediately EXPLODE.

113 CLOSE ON THE EXPLODING PELLETS

They grow immediately into large, writhing, realistic-looking  
snakes!

114 FEATURE THE TWO HENCHMEN

Alarmed and terrified, they drop their pistols and stagger  
backwards, away from the loathesome snakes.

115 THE JOKER

Laughing again, he leaps to a switch and flicks it. Immediately  
the SOUND OF THE MOTOR which drives the conveyor belt COMES OVER.

116 THE TWO HENCHMAN

as they stagger backwards away from the snakes and fall onto  
the now moving conveyor belt and are borne quickly toward the  
furnace.

*Steel  
don't  
like  
this*

117 FULL SHOT

The Joker laughs maniacally as the two Henchmen are carried, thrashing and SCREAMING, into the flames:

JOKER

First, fuel for the fire...

Then, as the Joker retrieves his utility belt:

118 CLOSE ON THE JOKER'S FACE

as he straightens up with belt in hand:

JOKER

Then, curtains for Batman!

119 OPTICAL TITLE

It reads: "COULD THIS QUAIN'T PHRASE BE A CLUE TO WHAT IS IN STORE FOR OUR DYNAMIC DUO?"

120 INT. COMMISSIONER GORDON'S OFFICE - DAY

The CAMERA IS IN CLOSE on the model of a new luxury liner on the Commissioner's desk. The lettering on the ship's bow identifies it as the: "S.S. GOTHAM." As the CAMERA PULLS BACK TO A WIDER ANGLE, Commissioner Gordon is speaking:

GORDON

Now, I know you're the major stockholder in Gotham Shipping Lines, Bruce, but, as a minority stockholder, I've taken a liberty which I'm sure you won't disapprove of.

With Gordon in the office are Bruce Wayne and Dick Grayson, in mufti, and Chief O'Hara.

BRUCE

Oh, what's that, Commissioner?

GORDON

Well, I've arranged for two very famous personalities to christen the ship when we launch her next week.

BRUCE

And you're confident I won't disapprove of them?

GORDON

Not when I tell you that they're Batman and Robin the Boy Wonder.

*This stops the show*

(CONTINUED)

DICK

Jeepers! Do you suppose I could  
get their autographs?!

BRUCE

(to Gordon)

That's very exciting, Commissioner  
Gordon, but are you sure they'll  
do it?

GORDON

I've got Batman's word on it.

BRUCE

(shakes head)

I don't know who he is behind that  
mask of his, but he's always there  
when you need him, isn't he?

*Can we get away  
with this?*

Suddenly the window is shattered by an object which CRASHES  
through it from outside and lands on the floor in the middle  
of the office. As Chief O'Hara springs forward to pick it up:

121 CLOSE ON OBJECT

It is a small clown doll, weighted with a rock, dressed in  
the traditional baggy-pants clown attire, but with the  
Joker's head and face.

122 GROUP SHOT

as they study the doll:

BRUCE

What is it, Commissioner? What's  
it mean?

DICK

It looks like a doll to me, Bruce.  
A clown doll.

GORDON

It's that Chaplin of Chicanery  
again...

O'HARA

The Joker.

DICK

Holy harlequin!

GORDON

This must be a clue to his next  
crime...

(CONTINUED)

120 (CONTINUED)

O'HARA  
Maybe he's going to rob the circus.

GORDON  
No, the circus left town last week.

BRUCE  
Maybe he's going to rob a doll  
factory...

DICK  
(quickly)  
Or a costume shop...

Commissioner Gordon and Chief O'Hara exchange a glance, then  
raise their eyes to heaven.

BRUCE  
We're only trying to be helpful,  
Commissioner.

GORDON  
I know, Bruce, I know. And thank  
you. But there's only one man who  
can help us now...

Gordon's eyes meet O'Hara's again, then both sets of  
eyes travel across the office to the same spot.

123 CLOSE SHOT - RED TELEPHONE

The Commissioner's hand comes INTO FRAME, removes the  
plexiglass cover from the telephone. The CAMERA PULLS  
BACK to include Gordon as he jabs his finger at the  
button in the base of the phone.

124 TWO SHOT - BRUCE AND DICK

as they exchange an anxious, private glance.

125 INT. WAYNE MANOR - BRUCE'S STUDY

as Alfred crosses to the red telephone and answers it:

ALFRED  
(into phone)  
~~Bat contact here...~~  
(pause)  
I'm sorry, Commissioner, but  
Batman is out for the day...  
(pause)  
Yes, sir. I'll leave word you  
called.

As Alfred starts to hang up:

126

INT. COMMISSIONER'S OFFICE - FEATURE GORDON

as he hangs up. His face is a study in despair:

GORDON

He's not there...

O'HARA

What're we gonna do now,  
Commissioner?

GORDON

I don't know, Chief O'Hara.  
I don't know...

127

A DIFFERENT ANGLE

as Bruce speaks cheerfully:

BRUCE

Well, don't worry, Commissioner,  
I'm sure the Police Department  
can handle it...(moving toward door,  
he motions to Dick)Dick and I are late already for  
that Chopin concert, but if you  
need us for anything, you just  
let us know.

GORDON

I'll do that, Bruce.

Bruce and Dick exit. When they have gone:

O'HARA

Lot of help he's gonna be with  
someone like the Joker.

GORDON

Oh, he's a good man, Bruce Wayne,  
but not even all his money could  
buy us another Batman.

128

INT. POLICE DEPT. CORRIDOR - MOVING WITH BRUCE AND DICK

as they hurry along the corridor:

BRUCE

You know what it means, don't  
you?

DICK

Well, gee, Bruce, no, I don't.

(CONTINUED)



BRUCE  
What other kind of clown is there  
besides a circus clown?

Dick thinks furiously, but comes up with nothing.

BRUCE  
I'll give you a hint...

Bruce stops, and the CAMERA HOLDS on them as they  
continue:

BRUCE  
(cont'd)  
Tonight there's going to be a  
live telecast direct from the  
stage of the Gotham City Opera  
House.

DICK  
(pause)  
Golly, Bruce, I still don't get  
it.

BRUCE  
They're performing a certain,  
celebrated Italian opera.

DICK  
(pause - then  
it hits him)  
Holy Leoncavallo!

BRUCE  
Right...

BRUCE AND DICK  
(simultaneously)  
Pagliacci...!

As they hurry off:

129 OPTICAL TITLE

It reads: "WHAT FOUL TRAP ARE THE CAPED CRUSADERS BEING  
LED INTO NOW?"

130 INT. OPERA HOUSE - ON STAGE - CLOSE SHOT - NIGHT

of PAGLIACCI as he sings his famous aria. OUR CAMERA PULLS  
BACK to reveal a LIVE TELEVISION CAMERA covering the action  
on stage. As Pagliacci continues to sing:

131 INT. A HOME - FEATURE TELEVISION RECEIVER - NIGHT

A family group watches the performance.

132 EXT. GOTHAM STREET - FEATURE TELEVISION RECEIVER - NIGHT

This receiver is in the window of an appliance shop, and a group of PASSERSBY has stopped to watch the opera. (Very cultural folk, these Gothamites.)

133 INT. A BAR - FEATURE TELEVISION RECEIVER - NIGHT

The PATRONS at the bar watch the performance of the opera. Except for one DRUNK who has a request:

DRUNK

Sshing "Melancholy Baby"....!

134 INT. WAYNE MANOR - FEATURE TELEVISION RECEIVER - NIGHT

Mrs. Cooper and Alfred are watching the performance.  
Mrs. Cooper heaves a sigh:

MRS. COOPER

Oh, I do wish Dick could be here to see this. It would be so good for his musical education.

ALFRED

I have the feeling that Master Dick may be watching it elsewhere, Mrs. Cooper.

135 INT. OPERA HOUSE - ONSTAGE - CLOSE SHOT

of Pagliacci as he nears the end of the aria.

136 ANOTHER, WIDER ANGLE - THE STAGE - SHOOTING DOWN FROM ONE OF THE SIDE BOXES

Suddenly, in the box in front of this one, two shadowy figures appear. Batman and Robin! Then, as Pagliacci finishes his aria, the two Caped Crusaders launch themselves over the side of the box, swinging down toward the stage on their Bat-ropes.

137 WILD SHOT

of Batman and Robin swinging through the air on their Bat-ropes.

138 ONSTAGE

as Batman and Robin land next to Pagliacci. Batman tears the mask from Pagliacci's face, revealing...

*Bar & Wayne Manor*

139 EXT. GOTHAM STREET - FEATURE TELEVISION RECEIVER

Where the crowd of Passersby watching evidence great CONSTERNATION  
and one of them exclaims:

~~It's the Joker...~~  
It's the Joker...!

*Change to Aunt  
Harriett*

140 INT. OPERA HOUSE - ONSTAGE

as Batman and Robin grapple with the Joker.

141 CLOSE ON THE JOKER'S UTILITY BELT

as his fingers dip into a pouch labeled: "SNEEZING POWDER."  
As he extracts a handful:

142 FEATURE THE JOKER

As, laughing, he throws the powder into Batman's and Robin's  
faces.

143 FEATURE BATMAN AND ROBIN

as they are convulsed in a fit of sneezing. Laughing, the  
Joker signals to the wings, and four of his HENCHMEN, dressed  
as supers, rush out and seize the Batman and Robin.

144 INT. THE BAR - FEATURE TELEVISION RECEIVER

~~as the EXCITED Patrons watch the Joker's henchmen subdue the  
Caped Crusaders. There are shouts of: "No, no!" and "Do  
something, Batman!" and:~~

~~DRUNK~~

~~Singing "Melancholy Baby"...~~

~~But~~ Batman and Robin are securely in hand. Then the Joker's  
face moves full into the Television Camera, and, as OUR  
CAMERA MOVES IN toward the television screen, he addresses a  
stunned Gotham City:

JOKER

(from TV set)

And now, people of Gotham, the  
moment you've all been waiting  
for...!

- As the Joker laughs maniacally:

145 INT. OPERA HOUSE - ONSTAGE - FEATURE THE JOKER

as he continues to address the television audience:

(CONTINUED)

JOKER

The grand finale! The climax  
of my performance. The zenith  
of my career!

(more laughter)

The UNMASKING of Batman and  
Robin the Boy Wonder...!

As the Joker moves toward Batman and Robin, helplessly pinned  
by his Henchmen, SUPERED TITLES LEAP OUT IN QUICK SUCCESSION,  
and an announcer-type VOICE speaks them over:

"COULD THIS MEAN CURTAINS???"

"WILL THE IDENTITIES OF OUR  
DYNAMIC DUO BE REVEALED TO  
THE WHOLE WORLD???"

"IS THIS THE END OF THEIR  
CAREER AS CRIMEFIGHTERS???"

"CAN THEY AVERT DISASTER???"

"ANSWERS TOMORROW NIGHT!!!"

"SAME TIME -- SAME CHANNEL!"

FADE OUT

END OF PART ONE

PART TWO

FADE IN:

146

BRIEF REPRISE OF PART ONE

A SERIES of FAST FREEZE-FRAME SHOTS from action of Part One, each with a SUPERED TITLE. They succeed each other in a most RAPID MANNER and are as follows:

<u>TITLE</u>	<u>SHOT</u>
(a) "WITH THE COUNT 0 AND 2..."	The Joker, in prison garb, pitching to batter.
(b) "A CURVE BALL...!"	The ball exploding into smoke as the batter hits it.
(c) "THE JOKER ESCAPES!"	The Joker hanging from rope ladder on helicopter.
(d) "FROM A STATUE IN THE COMEDIANS' HALL OF FAME..."	Batman and Robin studying bust of Joker in Gotham Museum of Modern Art.
(e) "THE REAL THING...!!"	The Joker breaking out of the plaster of paris pedestal.
(f) "A FABULOUS JEWEL COLLECTION..."	The Joker looting the cases of their jewels.
(g) "SAVED...!"	Batman and Robin bounding into the exhibition hall.
(h) "BIFF, BAM, POW, CRUNCH!!!"	Batman and Robin beating up on Joker's henchmen.
(i) "POLEAXED!!!"	Jeweled sceptre hitting Batman on the head.
(j) "OVERPOWERED!!!"	Robin being subdued by "Buster Keaton" and "Jerry Lewis."
(k) "DOOMED...?"	Batman and Robin being carried off by Joker's henchmen.
(l) "NEVER...!!!"	Batman throwing Bat-gas pellets.
(m) "BAT-GAS!!!"	Pellets exploding, smoke pouring out of them.
(n) "CURSES...!!!"	The Joker clutching his throat, stumbling away through Bat-gas.

(CONTINUED)

146 (CONTINUED)

- (o) "A PRACTICAL JOKER'S BELT....!" The Joker, laughing, holding his utility belt aloft in hideout.
- (p) "A BROKEN WINDOW....!" Object smashing through window in Commissioner Gordon's office.
- (q) "A NEW CLUE....!" Bruce and Dick looking at clown doll with Gordon and O'Hara.
- (r) "LIVE, FROM THE STAGE OF THE GOTHAM CITY OPERA HOUSE..." Featuring television receiver in friendly neighborhood bar, with patrons watching opera. *too many cuts*
- (s) "PAGLIACCI!!!" Pagliacchi onstage singing his aria.
- (t) "UNMASKED....!" Batman pulling mask from Pagliacchi, revealing the Joker.
- (u) "FROM THE JOKER'S UTILITY BELT..." Joker's fingers dipping into pouch on his utility belt.
- (v) "SNEEZING POWDER!" Joker throwing sneezing powder in Batman's and Robin's faces.
- (w) "AAAA-CHOOO!!!" Batman and Robin convulsed in a fit of sneezing.
- (x) "HELPLESS....!" Batman and Robin pinned by the Joker's henchmen.
- (y) "AND NOW..." Joker advancing toward Batman and Robin. *The answer in one minute!*

147

INT. OPERA HOUSE - ONSTAGE - FEATURE THE JOKER - NIGHT

As the last SHOT from Reprise Sequence comes alive and the Joker, laughing, continues to advance toward Batman and Robin, SUPER one last TITLE to complete sequence:

"THE GREAT UNVEILING!!!"

Poised in front of Batman, the Joker crows:

JOKER

And now, my anonymous nemesis,  
let's see who you are behind  
that mask of yours....!

As, laughing, the Joker reaches out toward Batman's mask:

148 CLOSE ON BATMAN

as he watches the Joker's hand come toward his face,  
closer and closer and closer!

149 CLOSE ON BATMAN'S UTILITY BELT

as his fingers dig surreptitiously in a pouch labeled:  
"EMERGENCY BAT-FLARE." They sneak out a thin, pencil-shaped  
device, point it upward, and push a button in its bottom.  
There is a small POP and a puff of smoke.

150 FEATURE THE JOKER

Alarmed, he withdraws his hand from Batman's face and looks  
upward toward the ceiling.

151 CLOSE SHOT - SHOOTING UP - AN AREA OF THE CEILING

as the Emergency Bat-Flare bursts into magnesium brightness  
right under one of the theatre's automatic fire extinguishing  
sprinklers. As jets of water immediately spurt out of the  
sprinkler:

152 INT. THE BAR - FEATURE TELEVISION RECEIVER

showing the whole stage of the Gotham City Opera House being  
drenched with water as Batman and Robin grapple with the  
Joker's henchmen, overpowering them easily now. From the  
Patrons come shouts of "HURRAY...!" and "ATTA BOY, BATMAN...!"  
and "HIT HIM AGAIN, BOY WONDER...!" and "LET 'EM HAVE IT,  
DYNAMIC DUO...!" and, from our friendly neighborhood Drunk:

DRUNK

Sshing "Pagliacci"...!

As the CAMERA MOVES IN CLOSE toward the television set, Batman  
and Robin would seem to have things well in hand, but, looking  
off, Robin suddenly calls out in alarm:

ROBIN

(from TV set)

The Joker...!

153 INT. OPERA HOUSE - ONSTAGE - FULL SHOT

The whole <sup>STAGE</sup> ~~are~~ is practically flooded now, and everyone is  
soaking wet. The Joker can be seen dashing off into the wings.  
Robin finishes his sentence:

ROBIN

He's getting away...!

Batman tosses Robin one Henchman and, indicating the rest,  
tells him:

(CONTINUED)



153 (CONTINUED)

BATMAN

You mop up here, Robin. I'll  
take care of our predatory  
Pagliacci....!

As Batman dashes for the wings:

154 BACKSTAGE - ANGLING UPWARD - AT THE JOKER

as he scrambles up a ladder toward the catwalk above.

155 FEATURE BATMAN

as he arrives backstage, stops, looks up into the  
darkness above, and calls out:

BATMAN

You're trapped, my funny felon!

From somewhere in the darkness above, the Joker's  
VOICE echoes back:

JOKER

(off)

Not yet, my fearless foe....!

BATMAN

(shouting up)

As a duly deputized agent of the  
law, I order you to surrender....!

156 SHOOTING DOWN FROM THE CATWALK

toward Batman below, but FEATURING the Joker in the  
f.g. as he saws at a rope which supports a large, heavy  
SANDBAG, hanging directly over Batman's head.

JOKER

As the Clown Prince of Crime,  
I decline....!

(one last slash  
at the rope)

I hope this doesn't depress  
you....!

- Then, as the Joker's maniacal laughter rings out and the  
sandbag sails loose down toward Batman:

157 FEATURE BATMAN

who, sensing danger, and with incredible agility, leaps  
aside at the very last instant. With a crushing impact the  
sandbag CRASHES to the floor on the very spot where Batman

(CONTINUED)

157 (CONTINUED)

had been standing! Talk about close calls! Whew! Quick as a flash, Batman whips out his Batarang, attaches the Bat-rope to it, and wings it upward. Zwisssh!

CRAZY PAN TO:

158 A PORTION OF THE CATWALK'S RAILING

as the Batarang, trailing Bat-rope, winds around it and catches there.

159 FEATURE BATMAN

as he gives a tug on the Bat-rope, then running a few steps, launches himself into the air, swinging on the Bat-rope.

160 WILD SHOT

of Batman swinging upward through air on Bat-rope. Over all of this the Joker's LAUGHTER has continued to echo maniacally.

161 ON A LANDING AT THE END OF THE CATWALK

as Batman lands there right in front of the fleeing Joker, cutting off his escape route. The Joker's laughter stops abruptly. Slowly, savouring the moment, Batman backs him into a corner:

BATMAN

It's time for you to sing a different tune, my crooked clown...

As Batman takes out his Bat-cuffs:

162 MED. CLOSE ON THE JOKER

backing away from Batman:

JOKER

Songs are for parties, my caped copper...

163 CLOSE ON THE JOKER'S UTILITY BELT

as the Joker's fingers dip into a pouch labeled: "PARTY STREAMERS." His VOICE continues over:

JOKER

(off)

And so is confetti...

164 FEATURE THE JOKER

as, holding one end of the coiled streamer, he wings it, unraveling and streaming, toward Batman, continuing:

JOKER

So why don't you join the fun!

165 FEATURE BATMAN

as the party streamer coils about him. It would seem harmless enough at first:

BATMAN

What petty, procrastinating  
prank is this...?

but, GADZOOKS...! What's this?! The thing is almost alive! As the Joker's laughter rings out again, and the CAMERA MOVES IN toward Batman, the Streamer — coiling and proliferating — continues to wind about him in ever-tightening coils, trussing him securely, rendering him powerless:

BATMAN

(cont'd)

Arrrgh...!

166 FEATURE THE JOKER

as he dashes past the helpless Batman to freedom:

JOKER

I'm sorry you can't join me,  
my helpless hero, but I see  
you're tied up with other  
things...!

Laughing, the Joker bounds off, but his laughter, diminishing in volume, continues to echo through the theatre for several moments after he is gone.

167 ANOTHER ANGLE

FEATURING Batman as Robin runs toward him along the catwalk:

ROBIN

Batman...! Batman...!

Then, kneeling beside him:

(CONTINUED)

167 (CONTINUED)

ROBIN  
(cont'd)

Holy serpentine...! What  
happened...?!

BATMAN

This time the Joker gave the  
party...

As Robin begins tearing away the coils of the perfidious  
party streamer, the CAMERA MOVES IN toward Batman, who  
continues:

BATMAN  
(cont'd)

But the next time we'll hand  
out the door prizes.

On a CLOSE UP of Batman's square-jawed, steely-eyed  
countenance:

168

OPTICAL TITLES

A quick succession of questions:

"COULD BATMAN BE OVERCONFIDENT?"  
"SHOULD HE PUT UP OR SHUT UP?"  
"CAN HE PUT HIS MONEY WHERE HIS  
MOUTH IS...?"  
"NOT IF..."

169

INT. GOTHAM BANK - CLOSE ON THE JOKER - NIGHT

laughing maniacally as one last TITLE is SUPERED OVER,  
completing the previous sequence:

"...THE JOKER HAS ANYTHING  
TO SAY ABOUT IT....!"

As the Joker turns away from Camera:

170

WIDER ANGLE - VAULT DOOR

as the Joker, dressed now in his "street clothes," but with  
the single addition of his Utility Belt, works at the  
combination lock of the vault. His laughter rings out again  
as he swings the giant door open. But his joy is short-  
lived for:

ANOTHER ANGLE

to FEATURE Batman and Robin as they bound across the bank  
toward the surprised Joker:

(CONTINUED)

but they  
knew  
he  
was  
here

171 (CONTINUED)

BATMAN  
We've got you this time, you  
ribald robber...!

172 MED. CLOSE ON THE JOKER

his back to the open vault door as he watches Batman  
and Robin approach:

JOKER  
Stop, Batman! There's no need  
for violence...

173 CLOSE ON JOKER'S UTILITY BELT

as his fingers dip into a pouch labeled: "JOY BUZZER."  
They secrete the buzzer in the palm of his hand. His  
VOICE continues over:

JOKER  
(off)  
I know when I'm licked.

174 FEATURE THE JOKER

as he extends his hand with the concealed buzzer for  
Batman to shake:

JOKER  
Congratulations...

175 FEATURE BATMAN AND ROBIN

hesitating. Then:

ROBIN  
Careful, Batman, it may be a  
trick.

BATMAN  
One must learn to be generous  
in victory, Robin.

ROBIN  
Gee, yes, I guess you're right.

Then, as Batman extends his hand to shake with the Joker:

BATMAN  
(to Joker)  
No hard feelings, Joker...

176 INSERT - THEIR TWO HANDS

as Batman and the Joker shake. There is a TERRIFICALLY  
LOUD BUZZING NOISE, and as Batman CRIES OUT in pain:

177 FEATURE BATMAN

writhing in pain. A TITLE EXPLODES over:

"A JOY BUZZER WITH THE STING  
OF A SCORPION...!"

As Robin rushes to Batman's aid:

178 FEATURE THE JOKER

Laughing maniacally, he shoves the Dynamic Duo into the  
bank vault:

JOKER  
I think you'll be safe in  
here...!

Then, as he swings the giant door closed on them:

JOKER  
(cont'd)  
As a matter of fact, I'll  
bank on it...!

As the door CLANGS shut and the Joker's laughter  
rings out maniacally over all:

179 OPTICAL TITLE

"WHAT DEVILISH DEVICE WILL  
THE JOKER PRODUCE FROM THAT  
BLASTED BELT OF HIS NEXT?"

180 EXT. GOTHAM NIGHTCLUB - NIGHT

~~FEATURING~~ the Joker as he runs, laughing, into a  
nightclub called: "GET UP AND GO GO." Hot on his  
heels come Batman and Robin. The DOORMAN opens the  
door for them:

DOORMAN  
Go get him, Batman...!

181 INT. THE NIGHTCLUB - FEATURE THE JOKER

as he dashes through the crowd of startled, squealing  
PATRONS toward the rear of the club. As he goes:

*Wahy for  
rich  
on blood*

182 CLOSE ON THE JOKER'S UTILITY BELT

His fingers dip into a pouch labeled: "MEXICAN JUMPING BEANS." As they take out some beans:

183 FEATURE THE JOKER

As he dashes past the bandstand, he tosses the beans onto the Kettle Drum. As, laughing, he dashes off:

184 CLOSE ON THE KETTLE DRUM

where the jumping beans JUMP FEROCIOUSLY, making an EARTH-SHATTERING DIN.

185 FULL SHOT - THE NIGHTCLUB (SPECIAL EFFECT)

The NOISE from the DRUM is TOOTH-RATTLING, and the whole room seems to VIBRATE WITH THE SOUND, shaking and rocking as it might in an earthquake. All the Patrons are on their feet, shouting and screaming in fear:

PATRONS

(ad lib)

Earthquake...! Earthquake...!  
We'll all be killed...! Eeeeeee!

Batman and Robin can be seen trying vainly to push their way through the panicked mob after the Joker.

186 FEATURE BATMAN AND ROBIN

hopelessly blocked by the frenzied, scrambling mob of Patrons:

ROBIN

It's no use, Batman, he's  
getting away...!

As the CAMERA MOVES IN toward Batman:

BATMAN

What devilish device will he  
produce from that blasted  
belt of his next...?

On a CLOSE SHOT of Batman:

187 OPTICAL TITLE

"THAT REMAINS TO BE SEEN,  
BATMAN...!"



- 188 EXT. NOVELTY STORE - CLOSE SHOT - NIGHT  
of a BURGLAR ALARM. It is so labeled. It is RINGING FURIOUSLY.
- 189 EXT. NOVELTY STORE - FULL SHOT - NIGHT  
FEATURING the Joker, laughing, as he runs from the store with a sack of loot, tosses it into the back of a panel truck, slams the doors, jumps in behind the wheel of the truck and roars away into the night. The Burglar Alarm continues to CLANG away.
- 190 EXT. GOTHAM STREET - NIGHT  
FEATURE the Batmobile, racing along. As the CAMERA PANS AROUND with it:
- 191 INT. BATMOBILE - CLOSE ON ELECTRONIC DEVICE  
set in the dash-board. The device is labeled:  
"AUTOMATIC ELECTRONIC ALARM LOCATOR." Little lights flash on and off, and the thing makes various BEEP-BEEP HIPOCKETA SOUNDS. Then a BELL RINGS. Robin's VOICE is heard over:  
  
ROBIN  
It's coming through now, Batman.  
  
As the device disgorges itself of a short slip of paper, and Robin's hand tears it off:
- 192 INT. BATMOBILE - BATMAN AND ROBIN (PROCESS)  
Robin reads from the slip of paper:  
  
ROBIN  
"Nelson's Novelty Nook, Third and Main..."  
  
BATMAN  
Just the Joker's meat...!
- As Batman jams over sharply on the steering wheel:
- 193 EXT. GOTHAM STREET - BATMOBILE - NIGHT  
as it careens around a corner and, moving right to left across screen, flashes off.
- 194 EXT. GOTHAM STREET - JOKER'S PANEL TRUCK - NIGHT  
Moving from left to right across screen, it speeds along the street.

- 195 EXT. GOTHAM STREET - BATMOBILE - NIGHT  
speeding from right to left across screen.
- 196 EXT. GOTHAM STREET - HIGH, FULL SHOT - NIGHT  
as the two vehicles pass each other at high speeds.
- 197 INT. BATMOBILE - FEATURE BATMAN (PROCESS)  
He throws a quick startled look over his shoulder, then  
as he thrusts a hand toward the instrument panel:
- BATMAN  
Hold on for Emergency Bat-Turn!
- 198 BIG CLOSEUP - BATMOBILE PANEL  
Batman's HAND yanks a red lever labeled: "EMERGENCY  
BAT-TURN."
- 199 EXT. EMERGENCY BAT-TURN - NIGHT (FOOTAGE FROM PILOT)  
When this wondrous maneuver has been completed and the  
Batmobile emerges at top speed headed in the opposite  
direction:
- 200 INT. JOKER'S TRUCK (PROCESS)  
The Joker looks anxiously back over his shoulder into the  
oncoming headlights of the Batmobile.
- 201 INT. BATMOBILE - FEATURE BATMAN (PROCESS)  
Again he leans forward and reaches for a lever on the  
instrument panel.
- 202 BIG CLOSEUP - BATMOBILE PANEL  
as Batman's HAND pulls a lever under a name plate which  
reads: "SUPER BAT-MAGNET."
- 203 EXT. BATMOBILE ENGINE HOOD - CLOSE SHOT (PROCESS)  
A hatch slides open and a heavy, metal, horseshoe-shaped  
device slides hydraulically up into position. This is  
a Super Bat-Magnet. Little LIGHTNING-LIKE SQUIGGLES OF  
ELECTRICAL ENERGY SPARK out from the prongs of the  
horseshoe magnet, making a SOUND LIKE A SHORT IN YOUR  
WIRING, but immensely magnified.
- 204 THE REAR OF JOKER'S TRUCK - MED. CLOSE  
of the bumper as little LIGHTNING-LIKE SQUIGGLES OF  
ELECTRICAL ENERGY ZAP into it, and the truck begins to  
slow down.

205 INT. JOKER'S TRUCK - THE JOKER (PROCESS)

as he looks frantically around, realizing that his truck is being brought slowly to a stop. As he presses forward again:

206 INSERT - JOKER'S FOOT ON ACCELERATOR

as his foot presses it to the floor. The ENGINE ROARS.

207 EXT. THE JOKER'S TRUCK - NIGHT

Despite the ROAR of its engine, the truck cannot maintain its forward motion. As it comes to a stop:

208 EXT. GOTHAM STREET - HIGH, FULL SHOT - NIGHT

of the Joker's truck and the Batmobile as the Joker's truck actually begins moving backward toward Batmobile which stops, allowing the truck to come the last few feet to meet it, THUNK, held there by the Super Bat-Magnet as securely as though it were welded.

209 FEATURE THE JOKER

as he leaps from the truck and runs.

210 FEATURE BATMAN AND ROBIN

in hot pursuit.

211 ANOTHER ANGLE

as Batman hurls himself through the air at the Joker, bringing him down with a flying tackle. As they grapple on the sidewalk:

212 CLOSE ON THE JOKER'S UTILITY BELT

His fingers dip into a pouch labeled: "EXPLODING CIGARS."  
As they withdraw a cigar:

213 FULL SHOT

Batman and Robin haul the Joker to his feet and jam him back against the front of a building. He is no longer struggling. Instead, as the CAMERA MOVES IN toward them, he holds the cigar out to Batman:

JOKER  
You win, Batman. Have a  
cigar...

(CONTINUED)

BATMAN  
(whipping out  
Bat-cuffs)  
Oh, no you don't, you wily  
worm. Not this time...

As Batman snaps the Bat-cuffs on the Joker's wrists:

ROBIN  
We're wise to your tricks now,  
Joker.

JOKER  
Suit yourself...  
(puts cigar in  
his own mouth)  
But it seems a shame to waste  
a perfectly good cigar. Have  
you got a light...?

As Batman and Robin hesitate:

JOKER  
(cont'd)  
What's the matter? Are you  
afraid to find out you were  
wrong?

ROBIN  
We're not afraid of anything,  
Joker.

BATMAN  
I guess we can afford to be  
big about it, Robin. Give  
the man a light.

As Robin thumbs a lighter into flame:

214 CLOSE ON THE JOKER

as Robin holds the flame to the end of his cigar and the  
Joker puffs it into life.

215 GROUP SHOT

- The cigar suddenly EXPLODES outward, sending a billow of  
acrid, choking, blinding smoke right into the faces of  
the Dynamic Duo.

(CONTINUED)

JOKER

Are you smoking more but  
enjoying it less...?!

Laughing uproariously, the Joker runs off, escaping into  
the night, and as the CAMERA MOVES IN toward Batman and  
Robin -- blinded, choking, staggering about:

216 OPTICAL TITLES

"HAVE BATMAN AND BOY WONDER  
FINALLY MET THEIR MATCH...?"  
"WILL THE JOKER'S UTILITY  
BELT PROVE THEIR ULTIMATE  
UNDOING...?"

217 INT. TELEVISION STUDIO - MED. CLOSE - NIGHT

of a television NEWSCASTER who, in the unctuous, over-  
dramatized delivery of a George Putnam, addresses the  
television camera:

NEWSCASTER

These are the questions all Gotham  
is asking itself tonight...Have  
Batman and Boy Wonder finally met  
their match...? Will the Joker's  
utility belt prove their ultimate  
undoing...?

218 INT. BRUCE WAYNE'S STUDY - FEATURE TV SET - NIGHT

Bruce, Dick, and Alfred, in moods of silent dejection,  
watch the newscast. The Newscaster has continued:

NEWSCASTER

(from TV set)

In a filmed interview at his office  
today, Police Commissioner Gordon  
had answers to these questions...

As the CAMERA MOVES IN toward the TV set, the scene on its  
screen changes to INT. COMMISSIONER GORDON'S OFFICE, DAY.  
Gordon is seated behind his desk. The Newscaster sits  
across from him. Chief O'Hara stands behind the Commissioner's  
chair. The Newscaster asks Gordon:

NEWSCASTER

Commissioner Gordon, have Batman  
and Boy Wonder finally met their  
match?

219

INT. COMMISSIONER GORDON'S OFFICE - DAY

as the Commissioner replies to the Newscaster's question:

GORDON

Well...let me say this, George.  
I... I'd hate to think so...

NEWSCASTER

Do you think the Joker's utility  
belt will prove their ultimate  
undoing?

GORDON

*Haven't*  
*Can* help us all if it does...!

(feelingly)

O'HARA

(fervently)

Amen.

220

INT. TELEVISION STUDIO - MED. CLOSE - NIGHT

of the Newscaster as, facing the television camera once  
more, he continues:

NEWSCASTER

Thus Commissioner Gordon and  
Chief O'Hara echoed the sentiments  
of all Gotham. For, even as that  
interview was being filmed...

221

INT. BRUCE WAYNE'S STUDY - FEATURE TV SET - NIGHT

as the Newscaster continues:

NEWSCASTER

(from TV set)

...criminals of every kind,  
emboldened by the Dynamic Duo's  
seeming impotence, were combining  
to create a crime wave the likes  
of which Gotham City has seldom  
seen...

222

INTERCUT - REACTION SHOTS - BRUCE, DICK, &amp; ALFRED

down in the depths as the Newscaster continues over:

NEWSCASTER

(off)

In this hour of peril and need,  
perhaps all our prayers were  
best summed up by my small son,  
Harold, just eight years old...

(cont'd)

(CONTINUED)

222 (CONTINUED)

NEWSCASTER

(cont'd)

Kneeling at the side of his  
little bed, hands clasped  
reverently before him, he  
said...

(hushed tones)

"God bless Mommy and God bless  
Daddy and God bless my dog, Spot.  
And please, Batman, whoever you  
are behind that mask of yours,  
please save us..."

The CAMERA IS IN A CLOSE SHOT OF BRUCE who, turning his  
head quickly away -- perhaps in an effort to conceal a  
tear which is forming in his eye -- speaks in a cracked  
voice:

BRUCE

Turn it off, Alfred. I can't  
bear any more...

223

FULL SHOT

as Alfred moves toward the TV set, and Bruce continues:

BRUCE

Even the children are losing  
faith...

Suddenly, as Alfred is about to turn off the TV set,  
there comes from it the SOUND OF THE JOKER'S LAUGHTER!

ROBIN

Wait a minute...!

224

CLOSE ON THE TV SET

The Joker's LAUGHTER continues over the set, but the  
Television Camera seems to have gone wild! The picture  
jerks here and there, this way and that, giving us blurred  
and crazy images of feet, hands, floor, ceiling, lights,  
cables, and other television cameras. One might think that  
someone was fighting with the camera operator! Then, abruptly,  
the television camera stops, presenting us with a steady, but  
out-of-focus image. Then the lens focuses, and we are in a  
CLOSE SHOT of... the Joker...!

JOKER

Good evening, Ladies and Gentlemen.  
And welcome to "What's My Crime"...

As he laughs uproariously:



225 FEATURE BRUCE AND DICK

They lean forward tensely, watching the TV set, from which the Joker continues:

JOKER

(from TV set)

This program is being brought to you as a public service. It seems that your inept Dynamic Duo is having a little difficulty in figuring out just what my next crime will be. So I thought it only fair, under the circumstances, for me to give them a hint...

226 CLOSE ON TELEVISION SET

as the Joker continues:

JOKER

(from TV set)

Are you listening out there, Fatman and Boy Blunder...?!

As the Joker laughs cruelly:

227 TWO SHOT - BRUCE AND DICK

DICK

Boy, he sure knows where to hurt a guy, doesn't he?

228 FEATURE TELEVISION SET

as the Joker continues:

JOKER

(from TV set)

Are your blindfolds in place? Very well, then. Ask yourselves what's wrong with this sentence. "He who laughs last, laughs good."

As the Joker laughs tauntingly and the CAMERA MOVES in toward the TV set, the picture suddenly blurs, squiggles, SCREECHES, then goes blank. As a card appears, reading: "PLEASE STAND BY":

229 FEATURE BRUCE AND DICK

staring at the blank screen:

DICK

Holy grammar, is that all?!

(CONTINUED)

229 (CONTINUED)

BRUCE

He who laughs last, laughs best,  
not good...

(racking his  
mind aloud)

Best... Best... Best...

DICK

Do you suppose "blindfold" might  
have something to do with it?

ALFRED

If I may venture an opinion, sir,  
I think Master Dick may have put  
his finger on it.

BRUCE

"Blindfold?"

ALFRED

No, sir. "Grammar." The sentence  
is gramatically incorrect. One  
does not laugh good, one laughs  
well.

BRUCE

(on his feet)

That's it, Alfred! Laughs well!  
Laughwell! Professor James J.  
Laughwell...!

ROBIN

(on his feet)

Holy safari...! The one who just  
got back from Africa with a collection  
of rare masks...!

ALFRED

(calmly)

That's where the "blindfold" part  
would come in, sir.

BRUCE

And they're being stored at the  
Lastvogel warehouse...!

Without having to be told, Alfred has already opened  
Shakespeare's head and turned the switch therein. As the  
section of study wall slides open and Bruce and Dick, in  
their usual perfectly matched strides, leap to the Bat-  
Poles:

230 OPTICAL TITLE

"COULD THIS BE THE ANSWER  
TO A CHILD'S PRAYER...?"

231 EXT. GOTHAM STREET - BATMOBILE - NIGHT

As that vaunted vehicle speeds toward its destination,  
SUPER a second TITLE to elaborate on the first:

"OR WILL IT BE JUST ANOTHER  
HUMILIATING FIASCO FOR OUR  
DYNAMIC DUO...?"

232 EXT. ALLEY BEHIND WAREHOUSE - BATMOBILE - NIGHT

The Batmobile pulls up and stops. Batman and Robin leap  
out. Batman whips out Batarang, attaches Bat-rope, and  
wings it upward toward top of warehouse. Zwisssh!

CRAZY PAN TO:

233 EXT. TOP FLOOR WINDOW - CLOSE SHOT - NIGHT.

of barred windows with ledge underneath as trusty  
Batarang, trailing Bat-rope winds around one of the  
bars and catches there.

234 BACK TO ALLEY - BATMAN AND ROBIN

as Batman tugs filament tight, anchoring Bat-rope,  
and Robin, grabbing it, starts up the sheer side of  
the building. As Batman follows:

235 ANOTHER ANGLE - BATMAN AND ROBIN

as the Dynamic Duo, human-fly fashion, stroll up the  
side of the warehouse. They speak in undertones:

BATMAN

No matter what, Robin, we mustn't  
fail this time.

ROBIN

Sometimes I think people expect  
too much from us, Batman.

BATMAN

They have a right to expect it.

236 A DIFFERENT ANGLE - BATMAN AND ROBIN

as they continue their climb upward:

(CONTINUED)

236 (CONTINUED)

ROBIN  
But we're only human...

BATMAN  
All too true...

ROBIN  
We only have so much to give.

BATMAN  
Try to explain that to little  
Harold, kneeling beside his  
bed, saying his prayers...

ROBIN  
(swallows hard)  
Gosh, Batman...you make me  
feel like a real heel...

237 A NEW ANGLE - BATMAN AND ROBIN

as Robin reaches the window ledge and Batman, joining  
him on it, chucks him reassuringly on the shoulder:

BATMAN  
Pull yourself together, Chum.  
(smiles)  
We've got a job to do...

ROBIN  
(tenuous smile)  
Thanks, Batman. It won't happen  
again.

Then, as they look through the window into the warehouse:

238 INT. WAREHOUSE - THEIR P.O.V. THRU WINDOW - NIGHT

By the light of several FLASHLIGHTS, the Joker and some  
of his HENCHMEN can be seen stuffing loot into boxes.

239 BACK TO WINDOW LEDGE

Batman whips out his LASER-BEAM CUTTING TORCH, and zip,  
zip, zip, zip, cuts away the metal grill over the window.  
Robin yanks out the severed bars and starts to throw them  
down over his shoulder into the street. Batman whispers  
urgently:

BATMAN  
Hold it, Chum! You'll wake the  
neighbors. Some of those people have  
to go to work early in the morning.

(CONTINUED)

too  
like  
pilot

239 (CONTINUED)

ROBIN

Gee, yes. Sorry. I have to  
learn to be more considerate.

Robin yanks the hook-suction-cup device out of his Junior Utility Belt, sticks it on the wall, and hangs the piece of metal grillwork safely on it. Batman ferociously kicks open the hinged windows.

240 INT. THE WAREHOUSE - LOW ANGLE - TOWARD WINDOW

Batman hurtles over the sill with Robin close behind, lands NEAR CAMERA where LOW ANGLE makes him look only about three times life-size.

BATMAN

Stand and fight, Joker...!

241 REVERSE ANGLE

as Batman and Robin leap to the fray. They all but disappear into the gloom, and only shadowy figures can be seen by the light from the now crazily-moving FLASHLIGHTS. But lots of EXAGGERATED SOUNDS and SHOUTS COME OVER, indicating what is transpiring:

"CRUNCH!!!" "AWK!!!" "CRRR-AACK!"  
"ARRRGH!!!" "THUNK!!!" "OOOOFF!"  
"THWAAP!!!" "EEE-YOWW!" "CRASH!!!"

along with a few GRUNTS, GASPS, GROANS and MOANS.  
After several moments:

242 FEATURE BATMAN AND THE JOKER

illuminated briefly by a flashlight which has fallen to the floor. They grapple on the floor. Suddenly, the Joker rolls free, springs to his feet, and darts off into the darkness. The CAMERA REMAINS ON Batman who, rolling up to one knee, whips something out of his Utility Belt and throws it after the Joker.

243 FULL SHOT

Suddenly all hell breaks loose! Whatever it is Batman has thrown at the Joker EXPLODES into bright, blinding FLARES, and FLASHES, and POPS! and BANGS! SIRENS WAIL! BELLS RING! Confetti and Party Streamers fly about in all directions. And somewhere an unseen sixty-piece BRASS BAND is PLAYING "STARS AND STRIPES FOREVER...!" Three small FLAGS float down. They bear the legends: "PHOOEY ON BATMAN!" and "POOR BOY WONDER!" and "HOORAY FOR THE JOKER!" After several moments:

*W3 dont  
need the  
bars -  
they go  
in window  
or thru  
skylight*

244

FEATURE BATMAN AND ROBIN

struggling vainly to untangle themselves from the Party Streamers which have wound about them. As the din subsides:

ROBIN

Holy Fourth of July, what was that...?!

From o.s. comes the SOUND of the Joker's LAUGH, and then his voice, calling:

JOKER

(off)

That was just a curtain-raiser!  
The next time you'll get the  
real show-stopper...!

His LAUGHTER rings out again, trails off, and echoes away. The CAMERA MOVES IN toward Batman who, getting his hands free, reaches for his Utility Belt and takes it off. Robin shines a flashlight on it:

245

INSERT - THE UTILITY BELT

But it is not Batman's utility belt! It is a clever replica of the Joker's utility belt...!

ROBIN

(off)

That's not your belt...!

246

BATMAN AND ROBIN

staring at the belt:

BATMAN

No, it's a clever replica of  
the Joker's utility belt.

ROBIN

But how...?

BATMAN

He must have slipped it on me  
during the struggle.

ROBIN

(deep depression)

Golly...

BATMAN

What's the matter?

(CONTINUED)

246 (CONTINUED)

ROBIN  
 I was just wondering...  
     (meets Batman's  
       eyes)  
 What do you suppose little  
 Harold's going to think now?

Their eyes hold for an instant, and then, as they avert  
 them:

247 INSERT - QUICK CUTS - NEWSPAPER HEADLINES

The SOUND of a Newspaper Boy's VOICE is heard OVER as  
 he spiels: "Read all about it...! Get your paper here...!  
 Read all about the big crime wave! Paper!" During this,  
 CUT from headline to headline as follows:

"CRIME WAVE GROWS!"  
 "POLICE POWERLESS!"  
 "BATMAN AND ROBIN  
 FOILED AGAIN!"  
 "THE JOKER IS WILD!"

Over this last, the Newspaper Boy's Voice is replaced by  
 the SOUND of the Joker's LAUGH. The CAMERA PANS DOWN  
 from the headline to another story somewhere in the middle  
 of the page. It's headline reads: "BATMAN AND ROBIN TO  
 CHRISTEN NEW LINER." And beneath that, in smaller type,  
 the sub-head: "S.S. Gotham To Be Launched Tomorrow." As  
 the Joker's LAUGHTER continues to be heard over:

248 INT. JOKER'S HIDEOUT - FEATURE THE JOKER - NIGHT

as he puts aside the newspaper and speaks to several  
 HENCHMEN, among whom is a Henchwoman - a gorgeous  
 female named QUEENIE.

JOKER  
 Tomorrow, all opposition from  
 Batman and Robin will stop...!

Laughing, the Joker reaches down to his Utility Belt:

JOKER  
 (cont'd)  
 I've got the stopper right  
 here...

249 CLOSE ON THE JOKER'S UTILITY BELT

as his fingers dip into a pouch labeled: "THE LAST  
 STOPPER." As they take out a cork such as those used  
 in Champagne bottles, his VOICE continues over:

(CONTINUED)

249 (CONTINUED)

JOKER  
(off)  
The last stopper...!

As he laughs uproariously:

250 FEATURE THE JOKER

as he holds up the cork for their inspection:

JOKER  
Behold the stopper that will  
stop Batman and Boy Wonder  
forever...!

1ST HENCHMAN  
What is it, Joker?

2ND HENCHMAN  
It's just a cork.

JOKER  
A cork, yes. But not just a  
cork...  
(to Queenie)  
Hand me that bottle of Champagne,  
Queenie...

1ST HENCHMAN  
How're you gonna stop Batman with  
that?

The Joker just laughs, and as Queenie hands him the  
bottle of Champagne:

251 INSERT - THE BOTTLE

It is labeled: "THE BEST FRENCH CHAMPAGNE." And under  
that the year: "1949." The 2nd Henchman's VOICE speaks  
over:

2ND HENCHMAN  
(off)  
You gonna get him drunk...?

- The Joker just continues to laugh as his fingers deftly  
pop the cork out of the bottle and replace it with The  
Last Stopper. When it is done:

252 FEATURE THE JOKER

as he hands the bottle of Champagne back to Queenie.

(CONTINUED)



JOKER

Here, Queenie. You know what  
to do with this now...

Queenie nods, moves away, and as CAMERA MOVES IN toward  
the Joker:

JOKER

(cont'd)

Tomorrow night...Champagne  
for everybody...!

Then, as the Joker laughs fiendishly:

253 OPTICAL TITLES

They EXPLODE in rapid succession:

"WHAT'S THIS...?  
"BATMAN AND ROBIN DONE IN BY  
A BOTTLE OF CHAMPAGNE...?"  
"IMPOSSIBLE!!!"

254 EXT. GOTHAM HARBOR - FULL SHOT - DAY (STOCK)

Tugboats shooting up geysers of water, etc. Over this  
EXPLODE two more TITLES, completing the above sequence:

"BATMAN NEVER TOUCHES THE STUFF!"  
"AND ROBIN'S TOO YOUNG TO DRINK!"

255 EXT. LAUNCHING PLATFORM - DAY

The prow of the S.S. Gotham looms up over the wooden  
platform. On the platform are Batman, Robin, Commissioner  
Gordon, and a number of other DIGNITARIES. A number of  
SPECTATORS press around the foot of the platform, hopefully  
giving the impression that they are a fairly large crowd.  
The CAMERA FEATURES Batman and Commissioner Gordon who,  
looking at his wristwatch, speaks to Batman:

GORDON

I don't know what could be keeping  
Bruce Wayne, but we just can't hold  
this thing up any longer...

He steps to a microphone and addresses the crowd o.s.

GORDON

(into mike)

Ladies and Gentlemen, at this time  
it gives me great pleasure to  
introduce the two people who will  
christen the S.S. Gotham...

(cont'd)

(CONTINUED)

255 (CONTINUED)

GORDON

(cont'd - into mike)

They hardly need an introduction.

(gestures toward them)

Batman and Robin the Boy Wonder!

There is some scattered APPLAUSE from the crowd, but it is something less than enthusiastic. ~~As a matter of fact, a few "BOOS" are heard.~~

256

TWO SHOT - BATMAN AND ROBIN

They manage to maintain tight, wan smiles, but still it hurts:

ROBIN

Gosh, people sure do have short memories, don't they?

BATMAN

Try to keep a stiff upper lip, old Chum.

257

A DIFFERENT ANGLE

to include Gordon as he moves back to them:

GORDON

I'm sorry about that, Batman.

BATMAN

(stoutly)

Let's get on with the christening, shall we?

A pause. Then the Commissioner turns to the group of Dignitaries on the platform:

GORDON

Who's got the Champagne?

258

ANOTHER ANGLE

To FEATURE Queenie, unseen until now, as she pushes <sup>THRU</sup> the group of Dignitaries with a bottle of champagne:

QUEENIE

Here you are, Commissioner.

GORDON

(taking bottle)

Thank you, my dear.

As the Commissioner turns back to Batman:

259      FEATURE BATMAN

as the Commissioner hands him the bottle:

GORDON  
The best French Champagne.

Batman takes bottle, studies it casually:

BATMAN  
1949...A very good year...

Then something seems to strike him. As he looks more closely at the bottle, frowning:

260      INSERT - THE BOTTLE OF CHAMPAGNE

The same as prepared by the Joker, natch. Batman's finger traces the edge of the cork where it goes into the bottle.

GORDON  
(off)  
Something wrong, Batman?

261      FEATURE BATMAN

BATMAN  
No, no, it's nothing...  
(touches forehead  
with free hand)  
I just feel a slight headache  
coming on, that's all...Perhaps  
an aspirin...

Batman fishes a pill out of his Utility Belt and pops it into his mouth. He holds a second pill out to Robin:

BATMAN  
(cont'd)  
You'd better take one, too, Robin.  
It might be something contagious.

ROBIN  
Well, gee, Batman, I never heard  
of a headache being--

BATMAN  
(meaningfully)  
Doctor's orders, Chum.

Robin gets the message, takes the pill, pops it into his mouth. Batman moves to the prow of the liner and raises the bottle of Champagne:

BATMAN  
I christen thee the S.S. Gotham!

(CONTINUED)

261 (CONTINUED)

As Batman swings the bottle:

262 CLOSE ON THE BOTTLE

as it smashes against the prow of the ship. Immediately, great clouds of bilious green gas pour out of the bottle.

263 A SERIES OF CLOSE CUTS

of the people on the platform being overcome by the gas. Batman, Robin, the Commissioner, and all the Dignitaries.

264 FULL SHOT OF LAUNCHING PLATFORM

Everyone lies unconscious as the loathsome green stuff continues to swirl about them. (No Spectators can be seen, so it is logical to assume that they, too, have been overcome.) Suddenly the Joker and his Henchmen, wearing gas-masks, dash up onto the platform. Two of them hoist Robin and the other two hoist Batman, and, like two sacks of potatoes, the Dynamic Duo is hauled off to who knows what dire fate. Over this, SUPER a quick succession of TITLES. They read as follows:

"HAVE BATMAN AND ROBIN  
HAD ONE TOO MANY...?"  
"WHAT WILL LITTLE HAROLD  
THINK NOW...?"  
"IS THERE NO END TO THE  
JOKER'S TREACHERY...?"

265 EXT. AMUSEMENT PIER - FEATURE FUNHOUSE - FULL SHOT - DAY

As the mechanical clown over the entrance to the funhouse LAUGHS its recorded laugh, SUPER one last TITLE to complete the above sequence:

"MAYBE THIS IS IT!!!"

266 INT. JOKER'S HIDEOUT - CLOSE ON THE JOKER - DAY

as his LAUGH replaces that of the mechanical clown, and he throws the switch which activates the conveyor belt leading into the furnace.

267 ANOTHER ANGLE

to FEATURE Batman and Robin, unconscious on the conveyor belt as it carries them slowly toward the huge, grinning Joker's face and the hungry flames beyond. Watching, are the Joker's Henchmen and Queenie. The Joker gloats aloud:

JOKER

Farewell, Dynamic Duo...!  
(cont'd)

(CONTINUED)

JOKER  
(cont'd)

You should have remembered  
that "He who plays with fire  
ofttimes gets burned..."

As he laughs triumphantly:

268 CLOSER ON BATMAN AND ROBIN

as they are borne inexorably closer to incineration.  
Then, suddenly, what's this...?! Just in the nick of  
time, Batman and Robin, fully conscious, jump to their  
feet and leap from the conveyor belt!

BATMAN  
The heat's on, Joker...!

269 CLOSE UP - THE JOKER

flabbergasted:

JOKER  
Fee-gads! What sorcery is this?!  
There was enough paralyzing gas  
in that cork to keep ordinary men  
unconscious for hours...!

270 TWO SHOT - BATMAN AND THE JOKER

featuring Batman as he siezes the Joker with one hand,  
and, preparatory to hitting him with the other:

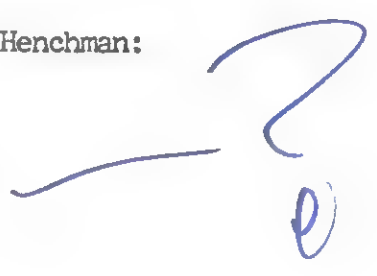
BATMAN  
No sorcery, Joker! Merely the  
precaution of a Universal Gas  
Antidote Pill...!

Then, as Batman belts him, and the Joker tumbles head  
over heels:

271 TWO SHOT - ROBIN AND 1ST HENCHMAN

featuring Robin as he prepares to belt the Henchman:

ROBIN  
That replica of the Joker's  
Utility Belt was too exact!  
We analyzed the cork...!



Then, as Robin belts him:

272 FEATURE BATMAN AND THE JOKER

as Batman prepares to hit him again:

(CONTINUED)

BATMAN

And I just happened to notice  
that the sealing wax around the  
cork in that bottle of Champagne was  
not discolored with age...!

He belts the Joker, then concludes:

BATMAN

(cont'd)

Odd in a 1949 vintage.

Then, as he swings to grapple with the 2nd Henchman:

273

FEATURE ROBIN

as he belts the 3rd Henchman:

ROBIN

I hope this doesn't give you  
a hangover...!

As the Henchman reels backward from the blow, a look  
of horror suddenly comes into Robin's face.

274

WHAT ROBIN SEES - THE 3RD HENCHMAN

as he falls backward onto the conveyor belt and is borne  
swiftly toward the flames.

275

CLOSE ON ROBIN

Unable to look, he turns his face quickly away. From  
o.s. comes a LOUD SCREAM, then a kind of WHOOSING SOUND.  
Then silence. As Robin turns back:

276

MED. CLOSE - THE FURNACE

its flames burning merrily.

277

TWO SHOT - BATMAN AND ROBIN

looking toward the furnace. Robin's face is pale:

ROBIN

Holy cinder... I didn't mean...

Batman lays a bracing hand on his young shoulder:

BATMAN

Crime is a dirty business, Chum.  
Try to put it out of your mind.

278

ANOTHER ANGLE

as Batman and Robin are set upon by the other Henchmen.  
As they do battle:

*Can't  
do  
Robin can't  
kill  
anyone*

## 279 FEATURE THE JOKER

scrambling for the door. But, at the last moment, he is tackled by Batman.

## 280 CLOSE ON BATMAN AND JOKER

grappling. The Joker tries to get to his Utility Belt, but Batman beats him to it. As Batman rips off the Joker's Utility Belt:

## 281 ANOTHER ANGLE

as Batman flings the contents of the Joker's Utility Belt at the Joker and his Henchmen. Immediately, they all start SNEEZING, and then all hell breaks loose. FLARES! FLASHES! POPS! BANGS! SIRENS WAIL! BELLS RING! And somewhere an unseen sixty-piece BRASS BAND PLAYS "STARS AND STRIPES FOREVER!"

## 282 A SERIES OF QUICK CUTS - CRAZILY ANGLED

during this pandemonium of FISTS HITTING JAWS, KNEES IN STOMACHS, TOES IN SHINS, etc. And finally:

## 283 FEATURE A SMOKE BOMB

as it EXPLODES in mid-air and the clouds of SMOKE totally OBSCURE THE SCENE. Over this, SUPER the following TITLES:

"THE REST OF THIS SCENE IS  
TOO PAINFUL TO WATCH..."  
"BUT..."

*Wim Kidding The  
show - m.g.*

## 284 FULL SHOT - THE JOKER'S HIDEOUT - DAY

All is quiet now, and clear. Over this SUPER one last TITLE to complete the above sequence:

"WHEN THE SMOKE HAS CLEARED..."

The Joker and his Henchmen are neatly wrapped up in the conveyor belt. As the CAMERA MOVES IN toward them. *?*

BATMAN

One good belt deserves another,  
wouldn't you say, Joker?

JOKER

Bah...!

Batman and Robin laugh, but Batman catches something, some movement, from the corner of his eye. As he swings around:

## 285 FEATURE QUEENIE

(CONTINUED)



285 (CONTINUED)

bolting for the door. In two quick strides, Batman overtakes her. Seizing her gently but firmly by the wrist, he informs her:

BATMAN

I'm afraid you're under arrest,  
ma'am.

As Batman takes out Bat-cuffs:

QUEENIE

(smiles fetchingly)

Couldn't we talk this over,  
handsome...?

The CAMERA MOVES IN toward them as Batman snaps Bat-cuffs on her wrists, and, shaking his head sadly:

BATMAN

Poor, deluded child...

FAST FADE OUT.

FADE IN:

286

INT. BRUCE WAYNE'S LIVING ROOM - AFTERNOON

The CAMERA IS IN CLOSE on the TV SET, from which our friendly network Newscaster is reporting:

NEWSCASTER

(from TV set)

...and so, with the Joker's capture,  
Gotham City's worst crime wave in  
history has come to an end...

The CAMERA BEGINS PULLING BACK TO INCLUDE Bruce, Dick, and Alfred, watching, as the Newscaster continues:

NEWSCASTER

(cont'd)

Tonight, once more, we can all sleep  
peacefully in our beds. Secure in the  
knowledge that, as I assured my little  
son, Harold, just eight years old...

(hushed tones)

"Yes, Harold," I said, "There is a  
Batman and Robin the Boy Wonder..."

287

ANGLE ON DOORWAY

as Mrs. Cooper comes into the room, announcing:

MRS. COOPER

Time for your piano lesson, Dick.

(CONTINUED)



DICK

Aw, gee, Aunt Harriet, I want  
to hear about the Joker...

MRS. COOPER

The Joker...?!  
(notes TV set)

Why, Bruce Wayne...! I'm surprised  
at you...!

(crosses to set)

Allowing a boy Dick's age to listen  
to such sordid goings on...!

She switches off the TV set and turns to Dick:

MRS. COOPER

(cont'd)

Now you march yourself straight in  
to that piano, young man...

DICK

Golly G-minor, Bruce, do I have to?

BRUCE

Who am I to oppose your Aunt  
Harriet...?

(a twinkle  
in his eye)

Why, I doubt if even Batman would  
want to take that job on.

Alfred clears his throat:

ALFRED

I'll bring you some milk and  
cookies, Master Dick.

Dick makes a face as he turns to go:

DICK

Holy heartburn.

FAST FADE OUT.

THE END